

WORLD'S HOME MAGAZINE.

ALL THE NEWS AND THE LATEST GOSSIP OF THE NEW YORK THEATRES.



A BOUQUET FOR FOURTEENTH STREET.

S PARE your jeers at melodrama, gentle reader. Anyway, treat it fairly. Don't flout it when it riots unashamed in Fourteenth street, only to flit with it when you meet it on Broadway, disguised in its Fitch wig or its Caine whiskers. Believe me, the undisguised article is wholesomer. Fourteenth street has the best of it. "The Ninety and Nine" is nearer art than "The Eternal City," and "Jim Bludso" than "The Girl with the Green Eyes."

Yes, nearer art! And that includes a great deal. Better writing, for instance. (Oh! isn't it bold of me?)

But, honestly, now, there are speeches, and plenty of them, in "Jim Bludso" and "The Ninety and Nine" that are not only truer to life and character—straight from the region of red corpses—than anything in the output of the Caine or Fitch play-factories, but are actually written with a finer instinct for the cadences of the English tongue and a keener valuation of the spoken phrase as an ingredient in the emotional cocktail.

And not only better writing, but better construction. Oh, you may talk about the obviousness of the ruse-melodrama, but it isn't a circumstance to the obviousness of its Broadway cousin. Nothing in "Jim Bludso" is so absurdly obvious as the whole scheme of "The Eternal City," as revealed by La Viola when, in the first act, she clinches her fists and caws: "Leave him to me! Leave him to me—e-e-e!"

As for stage realism, the locomotive at the Academy and the burning of the Prairie Ball at the Fourteenth Street are both livelier and cleaner than Fitch's plaster Apollo or Caine's wax Pope.

And don't imagine for a moment that Fourteenth street is shy on acting. Not on your life! Katherine Gray and Edwin Arden in "The Ninety and Nine," Hilliard, Roberts, Craven, Wilkes and Josephine Lovett in "Jim Bludso" carve their character parts out of raw human nature.

Personally you may prefer your carving not quite so thick, but, anyway, the honest bone and sinew are better than a ragout that you can't identify.

KATE CAREW.

Mrs. Langtry Discloses the Secret of Her Perennial Youth and Beauty and at the Same Time Pays Her Compliments to the Critics—Her Success as a Theatre Manager.

WHEN the "forrin" maid had hooked the back of the sea-green gown across those round shoulders and had been told in imported language she might go out and play with the jolly stage hands for a little while, Mrs. Langtry composed herself in a corner of her dressing-room at the Garrick and smiled pleasantly, as though to say: "Now I'm comfy and all ready to be interviewed."

It was all so nice and cozy and chatty that one couldn't help feeling sorry for the poor, ostracized audience sitting so stiffly and seriously out there on the other side of the footlights, paying for two hours and a half something which wasn't worth half as much as five minutes of sociability with this remarkable woman, who, even at close range, looks younger than she did when here three seasons ago.

It was easy to ask Mrs. Langtry how she managed to keep perennially young. "By not worrying about getting old," she promptly said, flashing a white-toothed smile, which told that the subject was perfectly agreeable to her. "You mean to say, then, that you are able to complement and contentedly look forward to old age?"

Mrs. Langtry raised her eyes and looked upward through the darkened lashes, pursed her lips as if about to say: "Now, don't be wholly unresponsive!" then decided to laugh her way out of a direct answer.

"Well," she finally said, "I'm not distressing myself about it, anyway. Do you know," leaning forward and becoming as confidential as if she had a cup of tea in her hand, "I believe I have succeeded in 'keeping my age,' as they say, simply because I never allow myself to think about getting old, and never permit my thoughts to dwell on unpleasant things."

"There's nothing so lovely as the blush of modest confusion on a youthful cheek, but when it spreads to the hands it goes too far."

—Gretna Green.

Take That, Messieurs!

"Unpleasant things" suggested so strongly some of the criticisms printed on "The Crossways" that it was quite impossible to restrain an impulse to ask Mrs. Langtry how she felt about the reception of her play. Imagine the visitor's surprise at hearing her say:

"I was very well pleased with what the critics said."

She must have noticed astonishment, for, putting aside her smile for the moment, she went on to explain:

"By the critics I mean those reviewers who are entitled to be called critics and who by long exercise of their intelligence and their judgment have come to be recognized authorities on the subject of the theatre. I liked and appreciated their criticism."

She was writing said of "The Crossways" that it was quite impossible to restrain an impulse to ask Mrs. Langtry how she felt about the reception of her play. Imagine the visitor's surprise at hearing her say:

"My Withering Lily."

"I promptly threw it away without reading another word. I never allow myself to read the effusions of self-appointed critics. I glance quickly over every letter, getting an idea of its tone, and there is always a waste basket awaiting my decision."

"When me and Brown was in our 'oneymoon he used to say that it only took me, 'im and a chair to furnish a room."

—Gretna Green.

Imperial Theatre a Success

Here's something Mrs. Osborn will probably drop her sewing to read: "Yes, I do think a woman can manage a theatre and make it successful. I have done so."

Mrs. Langtry made this declaration with an air of pride.

"Have I followed any single, definite plan? Yes, I have followed the plan of keeping my house dignified. Some of my plays may not have been as good as might have been wished, but they at least were dignified. I have never permitted anything frivolous."

"You were doubtless interested in following the career of Mrs. Osborn's playhouse?" was suggested.

"No, I never heard of it until I reached here, and then it was closed."

"The London papers printed nothing about Mrs. Osborn's enterprise?"

"Nothing. The London papers are sadly lacking in American news."

Mrs. Langtry didn't seem to be joking.

"Talk about the horrors of solitary confinement! 'Tis nothing to being buried alive with uncongenial people."

—Gretna Green.

From Stage to Farm.

"There's an infinite amount of work involved in conducting a theatre, but some day I hope to be able to enjoy a good long rest," said Mrs. Langtry.

"That's one reason why I am able to take such a cheerful view of getting old. Listen, if you want to hear just how this old lady has planned to end her days. She will go to a farm—a big, green farm, with cows and sheep and slanting-roofed barns—and she will read a lot of books she has been promising herself to read all her life; she will struggle against being thoroughly seduced by doing a little something for the poor; she will take daily walks as long as she is able to walk; she will go to bed at 10 o'clock every night and rise at 6 o'clock every morning; and," with a hungry laugh, "she will eat everything she wants—and all she wants!"

On Wednesday afternoon, Charles B. Dillingham will inaugurate a series of special matinees at the Criterion Theatre for the presentation of "The Little Princess," a new play by Frances Hodgson Burnett for children and grown-up children. With the exception of Saturday the matinee will be daily during Julia Marlowe's engagement in "The Girl with the Green Eyes."

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FOUR NEW PIECES NEXT WEEK.

FOUR new productions, the opening of the new Majestic Theatre, and Mme. Duse as Macbeth for the first time in New York this season insure variety and promise to make next week theatrically interesting.

Another Clyde Fitch play, "The Bird in the Cage," will be made known at the Bijou Theatre Monday evening. In this comedy the characters will be drawn from the every-day walks of life, and homely subjects will be dealt with.

A pretty young girl, employed in the home of a paper manufacturer, and who loves the foreman of the factory, becomes "the bird in the cage" by being enticed into a meeting with a frivolous son of the household in the smoking-room after the others have gone to bed.

Discoveries and complications follow, but matters are straightened out and the foreman and his bride-to-be are promised by way of amends a country vicar, and anticipating the ceremony, introduces Margaret as his wife. A few minutes later, Traquair learns that through the failure of a bank he has lost every cent and makes up his mind he cannot marry. He leaves, saying he will kill himself, and later keeps his word. On returning to England, Margaret and the vicar now totally blind-fall in love and are married. The vicar's eyesight is finally restored and he thus recognizes in Margaret the woman who was introduced as Traquair's wife. He is about to repudiate her when his friend convinces him of her innocence and they live happily ever after. Margaret Anglin and Charles Richman will play the principal roles.

Tuesday evening, at the Metropolitan Opera-House, Eleonora Duse will give a full performance of "Francesca da Rimini," and on Wednesday and Friday afternoons will appear in the Sederstrom production of "The Girl with the Green Eyes." The first time this season for the Italian actress to appear in other than D'Annunzio plays.

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CUTICURA SOAP.

Prevents Baldness With Warm Shampoos of Cuticura Soap

And light dressings of CUTICURA Ointment, purest of emollients and greatest of skin cures. This treatment at once stops falling hair, removes crusts, scales, and dandruff, destroys animal parasites which feed on the hair, soothes irritated, itching surfaces, stimulates the hair follicles, loosens the scalp skin, supplies the roots with energy and nourishment, and makes the hair grow upon a sweet, healthy scalp, when all else fails.

Sold throughout the world.

Amusements

HUBER'S MUSEUM. First time in America. KOREAN TWINS. 17 years old, attached to each other at the waist. A rare and valuable specimen of human curiosity.

Grand Martin Harvey. Next week, Bertha Galland. NOTRE DAME. THE LITTLE THEATRE PRODUCTION.

EMPIRE THEATRE. Broadway and 40th St. LAST MATINEE. 2:15. LAST NIGHT. 8:20. WM. FAVERHAM IN IMPRUDENCE. JAN. 13—EMPIRE CO. IN THE FOREGROUND.

GARRICK THEATRE. 35th St. at W. 4th St. Last Night. 8:20. Mat. To-day & Wed. 2:15. MRS. LANGTRY—The Cross-Ways.

NEW SAVOY THEATRE. 24th St. at W. 4th St. Last Night. 8:20. Mat. To-day & Wed. 2:15. THE GIRL WITH GREEN EYES. With CLARA MARLOWE.

MADISON SQ. THEATRE. 24th St. at W. 4th St. Last Night. 8:20. Mat. To-day & Wed. 2:15. ELIZABETH TYRE in GRETA GREEN.

CURTISS THEATRE. 34th St. at W. 4th St. Last Night. 8:20. Mat. To-day & Wed. 2:15. JULIA MARLOWE. CAVALIER.

GARDEN THEATRE. 27th St. at W. 4th St. Last Night. 8:20. Mat. To-day & Wed. 2:15. SOTHERN AS HANLEY.

KNICKERBOCKER THEATRE. 34th St. at W. 4th St. Last Night. 8:20. Mat. To-day & Wed. 2:15. MS. GOODWIN. MISS ELLIOTT.

Amusements

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METROPOLITAN OPERA-HOUSE. GRAND OPERA SEASON 1912-1913. Under the Direction of MR. FLAUGIER GRAY. TO-NIGHT, at 8 (at Pop. Prices)—REINOLDO TO-BEAT. Matter. Galassi, Schumann-Helk, Schell, Salinger, Jourat.

MON. Eve. Jan. 12, at 8. ROMEO ST. JULIETTE. Wed. Eve. Jan. 14, at 8.20. THURSDAY. THUR. Eve. Jan. 15, at 8.20. FRIDAY. FRI. Eve. Jan. 16, at 8.20. SATURDAY. SAT. Eve. Jan. 17, at 8.20. SUNDAY. SUN. Eve. Jan. 18, at 8.20. MONDAY. MON. Eve. Jan. 19, at 8.20. TUESDAY. TUE. Eve. Jan. 20, at 8.20. WEDNESDAY. WED. Eve. Jan. 21, at 8.20. THURSDAY. THUR. Eve. Jan. 22, at 8.20. FRIDAY. FRI. Eve. Jan. 23, at 8.20. SATURDAY. SAT. Eve. Jan. 24, at 8.20. SUNDAY. SUN. Eve. Jan. 25, at 8.20. MONDAY. MON. Eve. Jan. 26, at 8.20. TUESDAY. TUE. Eve. Jan. 27, at 8.20. WEDNESDAY. WED. Eve. Jan. 28, at 8.20. THURSDAY. THUR. Eve. Jan. 29, at 8.20. FRIDAY. FRI. Eve. Jan. 30, at 8.20. SATURDAY. SAT. Eve. Jan. 31, at 8.20. SUNDAY. SUN. Eve. Feb. 1, at 8.20. MONDAY. MON. Eve. Feb. 2, at 8.20. TUESDAY. TUE. Eve. Feb. 3, at 8.20. WEDNESDAY. WED. Eve. Feb. 4, at 8.20. THURSDAY. THUR. Eve. Feb. 5, at 8.20. FRIDAY. FRI. Eve. Feb. 6, at 8.20. SATURDAY. SAT. Eve. Feb. 7, at 8.20. SUNDAY. SUN. Eve. Feb. 8, at 8.20. 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